

THE MAN WHO IS NOT THANKED

Complaint From the Leader of an Orchestra That He is Overlooked When It Comes to Distributing the Glory for Charitable Effort



The conversation was about the readiness of dramatic folk to help along philanthropic enterprises; how they are always ready to lend their services in behalf of the actors' home, the San Francisco sufferers, the various free ice and free air funds, in fact to assist in any and every cause brought to their attention by charitable managers whose only return is columns of free advertising.

There was one man who did not join in the panegyric and he had none of the hall marks of the cynic, either. Later it developed that he was the leader of a theatrical orchestra, and the reason he did not speak was that he had so much to say that he really didn't know where to begin.

When he did begin, it was in a quiet corner far removed from the superlatives of the rest of the company, and his speech ran something like this:

"Have you ever heard one single word of praise directed toward the work of the theatre orchestra? Not one, I'll wager. Neither have I.

"Leading an orchestra is pretty sure to make a philosopher of a man and he doesn't protest against the inevitable as a rule, but sometimes he feels as if he must stand up and shout against injustice, as for instance on this occasion. You have just heard a vaudeville artist praised to the sick-

matter as calmly as they did, but with the exception of one or two who put substitutes in, they responded, the fancy dancing went off with a grand flourish, and out of the whole crowd one young lady came to me and said: 'I appreciate the work you and your men have done, and thank you for it.' That was all. Not another word of private or public appreciation.

"To get away from that part of the subject to something of a more general nature let me tell you a little about our work.

"In the first place, you get to know pretty well the temperaments and characteristics of the dramatic stars. When a certain artist is killed at a farmhouse where you happen to be playing your spirits rise or fall according to the ideas you have formed. 'Let us take Mansfield. A great deal

has been said of him as a hard taskmaster at rehearsals. Maybe he is, but this I can say, that I never learn that I am to lead an orchestra for Richard Mansfield that I am not glad.

"He knows music; that is the reason. He knows what he wants and he knows why he wants it, and he is able to convey his ideas to you. He doesn't hum an inarticulate tune through his teeth, as many a stage manager does, and say: 'Something like this, you know.'

"The same thing is true of the entr'acte music. Although the average audience doesn't seem to pay any attention to the music that is played between the acts, in reality it is influenced unconsciously. This fact is shown time and time again at rehearsals.

"A new play is put on and it falls dead flat. Often you will hear one man say to another on the orchestra: 'Well, that's going to be a failure.' But when the night comes and the theatre is brilliantly lighted, the music is catching, the audience responds to the dialogue, and to your great surprise the success is assured, and to my mind the music has had a very important part in that result.

"To go back to the stars. Another one that I recall with the greatest enthusiasm is Mme. Janaschek. There was a woman whose art was universal.

"She was a thorough musician. A false note would be her tooth and she, she knew the kind of music that was most



THE SUBSTITUTE WOULDN'T DO.

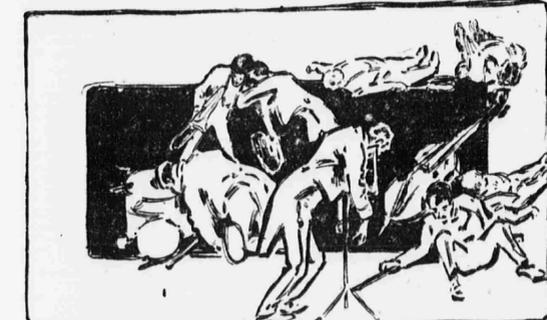
music, and while I would not be so unwise as to take him for an example, I may say that the younger an actor is and the less he knows about music, the more ready he is with advice to the orchestra. When a man has reached middle age and knows nothing about the science of music, he is willing to admit it and content himself with talking the subject over amicably and, if he is wrong admitting it.

"One of these young stars once said to me: 'I expect a lot of the opera people here to-night and I'd like you to play a favorite air of mine from "Aida." The selection in question had never been orchestrated and when I explained that, he did a task that a musician will appreciate.

"Another one of the same kind said to me that he wanted an overture that would take just ten minutes and one that had no movement in it. I told him that I never heard of an overture like that, so he arranged for me to take an overture and repeat the quick tempo parts wherever they occurred and leave out the rest. I would like to have heard the comments of people familiar with the composition. Fortunately I never did.

"The responsibility of a leader is great. Besides the obvious work he arranges all money matters, acting as middleman, and is responsible to the men for their pay. A not inconsiderable expense which he is put to in the purchase of all the new music that is used and of fresh music to repair the old.

"When a manager is dissatisfied with



WHEN THE ORCHESTRA WAS THANKED AT A BENEFIT.

appropriate to play Historical dramas like 'Marie Stuart,' are not easy to find selections for. You can't play modern music for them if you have any conception of the fitness of things, and a great deal of the classical music you might as a musician select would not be appreciated by the audience or even listened to.

"Sarah Bernhardt is another woman who is liked by the orchestra. She has a quick, violent temper, but it is over like a flash and there is nothing petty about her. If anything goes wrong you know it right away, but remedy it and her face breaks out in smiles and very likely she will applaud your efforts.

"The first time I played for her was at the old Standard Theatre, now the Man-

hattan. She was rehearsing for 'Jeanne d'Arc' and I was utterly unused to the French methods of orchestration. With us as soon as the cue is given the orchestra responds immediately, the quicker the better.

"The French method is a leisurely one. When the cue is given the leader waits quite a time before he signals the men; that is a part of their general scheme of stage production, nothing hurried, every detail given its true proportion. When our orchestra banged away at the first moment, but as soon as it was explained, matters were adjusted and from that moment there was not a hitch.

"Sothorn knows scarcely anything about

the average orchestra consists of the first violins, second violins, viola, 'cello, bass, flute, clarinet, cornet, trombone. There are usually twenty or more pieces.

"In 'The Duchess of Dantzic' there were thirty-four in the orchestra, but that is exceptionally large even for a musical comedy. There was one harp in that. The harp gives color to the general effect and the harpist is very well paid; he often gets \$40 a week and few managers care to incur that expense.

"The same thing is true of the French horns; they improve the effect of the music immensely, softening the brassy effect of some of the other instruments; but they cost too much managers think.

"Often when a play is rehearsing there will be a full orchestra hired, sometimes thirty or forty pieces and the men believe that they are sure of work through it. At the last moment, perhaps at dress rehearsal, the manager decides to cut expenses and fifteen or twenty men have to go.

"The drummer is perhaps the most dexterous of the musicians and strange as it may seem, the most difficult to find a substitute for. He needs an all around knowledge of the music of different countries, must be able to play the tambourine, anvil, bells, castanets and half a dozen other instruments.

"Another man who might seem to be overpaid, judging from the amount of work he does in the clarinet, who only gives an occasional tone and possibly saves the audience a good deal of wear and tear on the nerves by that rare effort."



THE LONE STAR WHO COULD HUM THE TUNE.

"I did not have to pay a salary for a stage director, because I concluded to stage the play myself and conduct rehearsals. I wanted them. This was a very important item, as most stage managers demand a lump sum of \$200 or \$300 to produce a new play.

"The bargain I made with the manager of a Broadway theatre was concluded only after many hours of argument. When I first tried to talk him over, he showed me a list of his winter weekly expenses, amounting to \$2,300 a week. One thousand of this was for rent. Salaries of employees and orchestra amounted to \$800. The rest went for the electric lights, heat and advertising.

"He wanted me to guarantee him his weekly expenses and pay him \$150 a week besides as his regular profit. But after several heart to heart talks I convinced him that unless he saved the item of \$1,000 a week, he could not produce my play at his house.

"First he agreed to eliminate the question of rent altogether, as his regular season was \$2,000 a week, whereas he could not get \$1,000 a week. Then by cutting down the orchestra and laying off a lot of employees the salaries were reduced to a trifling week. The house reduced to a trifling less than \$1,000 a week, and I agreed to guarantee him \$1,000 a week rental and to give him 50 per cent. of all receipts over \$2,000 on the week.

"This seemed to me to offer a reasonable chance for profit, since I could make money on the theatre, whereas he could not. I since discovered, however, that he made a good profit by laying off a few more employees and thus reducing his salary list.

"I advertised for second hand scenery, and received dozens of replies. I was invited by several managers to call at their warehouses, pick out what I wanted and pay for it. I would pay the storage charges that had accumulated.

"This stuff, however, was mostly worthless. I finally selected a reasonably good library of scenery for \$200. To have this freshened up in places where the paint had worn off cost me an extra \$200.

"In other words, my complete scenic

spondents in large cities and towns everywhere, with whom they communicate by code.

But flowers are sent from this city to points where there are no florists, and then it may be also that they are sent from here to points where there are florists who could supply anything. Such last named shipments would be made on order from persons desiring to select the flowers sent, and desiring that the florist personally selected appropriate flowers to be sent to the city of the recipients; and such in fact is a method commonly employed.

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SHIPPING CUT FLOWERS.

Sent Long Distances—How Kept Fresh in Transit—Flowers by Mail.

If properly packed, cut flowers can be safely shipped to considerable distances. For comparatively short distances the stems of the flowers are wrapped in wet tissue paper, for greater distances in wet moss, while for very long distances the flower stems are inserted in slender little bottles designed for the purpose, and fitted with water, through rubber patches fitting snugly in the neck of the bottle and round the plant's stem, to prevent the water in the bottle from leaking out. In such ways cut flowers may be shipped, as they sometimes are, from 800 to 1,000 miles, to arrive in good condition.

It might be supposed that persons desiring to send flowers to friends in more or less distant places would leave their order with their florist here and that he would have the order executed by a florist in the home city of the recipients; and such in fact is a method commonly employed.

The chief New York florist have corre-

UNACTED DRAMATIST'S CHANCE

SPRING THE TIME TO HAVE A PLAY PRODUCED.

Theater and Actors Both Cheap Now—Second Hand Scenery to be Had by Paying Storage Charges—Cost of Three Weeks That Cost Only 65-68.

If you have written a play that no manager will accept and have confidence in your own talents, together with a few hundred dollars, there is no reason why you shouldn't take a little theatrical risk and produce your play on your own account.

Broadway theatres come cheap at this season of the year, actors can be had for low salaries, there is plenty of scenery rotting away in storehouses available to the first man who will pay the charges that have accumulated—and behold, for a few hundred dollars the unacted playwright can get a hearing in New York. Several have tried it this spring, as they do nearly every spring, and though such productions seldom cause a ripple along Broadway, they satisfy the cravings of the unknown authors to see their plays acted.

In nearly every case the productions have proved the wisdom of the regular managers in rejecting these delicate flowers of fancy, but you, enthusiastic author will always find excuses for his own play. Nothing else can be thought of as an excuse for failure, he can always exclaim bitterly: "Ah, it's the syndicate trying to crush out all opposition. How can one man buck against the big managers? My play would have been a great success if—"

However, the great joy of the unacted dramatist is in getting acted, and the fact remains in the springtime is the happy budding season for new playwrights along Broadway.

The average manager of a theatre is quite ready to close his house by May 1. His regular season is over, his rent for the year is presumably paid, and he is unwilling to risk his own money on new productions after that date. Here is the great opportunity of the unacted dramatist.

"It costs you almost nothing to run your theatre," he tells the manager. "Cut down the orchestra by half, let me produce my play with simple scenery. I require only a few stage hands and your expenses will be much less than at any time during the winter.

"It isn't fair of you to charge me with rent, for your annual rent is supposed to be paid by this season of the year, and, besides, if you don't let me have your theatre it would be closed anyhow and you would get nothing from it. On the other hand, if you will do this for me and my play makes a hit, I will give you an option on it for next season.

"It might prove another 'Hazel Kirks' or a 'Shore Acres.' Anyhow, what have you to lose? Nothing. Then take a chance with me and let me produce my new play for several weeks."

This line of argument is pretty effective with most managers who are in direct control of their own theatres, and they are very likely to accept almost any kind of financial proposition made by an unacted dramatist. The syndicate theatres, which are identified with the well known stars, cannot as a rule be secured on such terms, though they, too, can be rented outright if the unacted dramatist has enough money to pay the almost prohibitive rental asked. For the managers of these theatres do not want to identify their houses with the spring productions of unknown authors.

How the unacted dramatist goes about his business and what it costs him to see his play acted may be gathered from the experience of one playwright who personally produced one of his own plays this spring. It was not an absolute failure, in view of the tales of angels losing hundreds of thousands of dollars in unfortunate theatrical speculation. I think my venture was one of the luckiest in that respect ever made by a playwright.

"I wrote my play so it could be acted cheaply, with a small cast, and inexpensive scenery. The scenery cost me only \$200, eleven parts in the play, and three of these parts were played by doubles; that is, by actors who were cast for other parts in the play. The other parts were played by a small loss on a new play presented on Broadway for the first time.

"I can sell the scenery for nearly as much as it cost me, even if I don't sell the play, though I have hopes that I can dispose of the scenery and play before next season. Meanwhile the scenery only costs me \$8 a month in the storage, and I can show such a small loss on the first play presented on Broadway for the first time.

"I was much discouraged then, but as the winter wore on to a close and I did not arrive at any decision I began to receive notes from the erstwhile haughty leading ladies asking me to call. One of them cut her hair and styled it in a new fashion, and she was a week or more, and demanded to be featured or starred in my play.

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LONDON STRAW HATS FIRST.

MOST STYLISH SUMMER HEAD GEAR FOR MEN.

They are High of Crown and Spruce of Brim—The Fashionable Twist to the Panama—Alpines, Tyroise Hats and Berries Also in List to Choose From.

No man need worry about the style of his straw hat this summer. He may indulge in extremes of taste and yet be in the mode. Possibly the greatest advantage of such latitude lies in the fact that nearly every man will this year find a hat becoming to him.

Smart hats, like smart coats and smart boots, come out of London. Well dressed men have been wearing London hats for a decade because they possess a degree of modishness that the American hat will not acquire for a season or two.

The great objection to the London straw hat used to be its weight. Never intended for weather so hot as the summers here bring, the London straw was heavy and the lining made it still warmer. The English makers, to adapt their wares to American conditions, ripped out the flannel linings and made their hats as light as possible. Now all the London straw hats that the importers bring out have new soles.

It is the English modes of the year that offer broad contrasts in style. The smart London hat is made of moderately rough straw with a crown 3 1/2 inches high and a brim less than 7 inches broad. The black ribbon is about 1 1/2 inches wide. This is the hat for a young man.

New York men object to high crowns in straw hats, preferring a broad brim and a low crown. This prejudice has not prevented well dressed men from buying these London hats and they were as plentiful on the clubhouse lawn at the Brooklyn Handicap as they have been during the spring on the tops of the coaches that too lately to Ardley. They are best with a plain black band.

The only other straw hat which rivals this style in smartness survives from a year of success. It is the very broad brimmed, rather low crowned, soft straw which came into fashion generally last summer.

These hats, with all their suggestion of bucolic comfort, have managed to retain a certain degree of modishness for a second season, which is greatly to their credit, and undoubtedly the result of the comfort to be had from wearing them. They are not only smart, but also light and cool.

The men who are best dressed wear them with the plain band. Light colored bands are kept for hats of inconspicuous form, unless they are intended for country wear. Out of town one may put as many colors as one wants on a hatband.

These soft hats range from \$4 to \$8 in price. The high crown, narrow brim stiff hat cost from \$4 to \$6. The latter are becoming to most men. Only those with fat, round faces object to them.

London hat makers are now sending over here in small numbers a hat which it is hoped will be the rage next year. Its fate will depend on the degree to which men are willing to accept a revolutionary style.

This hat resembles most a Panama. In shape it is like the ordinary cloth Alpines, but is made of soft reassembled straw. There is no binding on the brim, which rolls up just as it does in a cloth hat. The straw is rather more yellow than that used ordinarily. The crown of the hat is made up with a dark blue ribbon, although black is perhaps most common.

Next summer these straw Alpines are to be sent over in large numbers. They are not intended to take the place of the Panama, as they are much less costly and have narrow brims. They are lighter than the average straw.

The Panama is as much the style as ever, especially when it happens to be of a good quality. The smartest way to wear it is with a dark blue ribbon. The color of the Panama imported last year from Germany is no binding on the brim, which rolls up just as it does in a cloth hat. The straw is rather more yellow than that used ordinarily. The crown of the hat is made up with a dark blue ribbon, although black is perhaps most common.

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"Fortunately the money loss did not seriously affect me, and my friends told me I ought to consider that I escaped cheaply, in view of the tales of angels losing hundreds of thousands of dollars in unfortunate theatrical speculation. I think my venture was one of the luckiest in that respect ever made by a playwright.

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